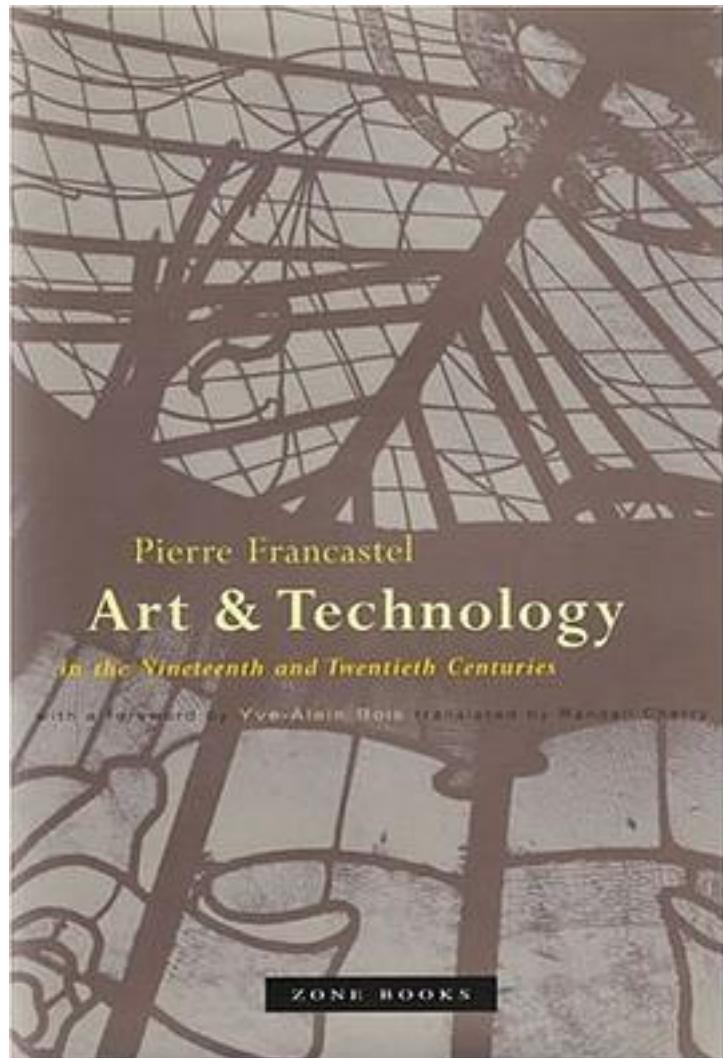


Art and Technology in the Nineteenth and Twentieth Centuries



[Art and Technology in the Nineteenth and Twentieth Centuries](#) [下载链接1](#)

著者:Pierre Francastel

出版者:Zone Books

出版时间:2000-12-11

装帧:Hardcover

isbn:9781890951023

Although the work of Pierre Francastel (1900-1970) has long carried the label "sociology of art," it bears little resemblance to anything conventionally sociological. For too long Francastel has been unavailable to English-language readers, and hence known only through erroneous and secondhand characterizations. This translation of *Art and Technology* should open the way for a rediscovery and reconsideration of this brilliant, often misunderstood thinker. Unlike adherents of the dominant schools of Anglo-American and German art history, Francastel was not obsessed with establishing a quasi-scientific methodology as the basis for his studies. But as art history itself is being reshaped by the culture of technology, his nuanced meditations from the 1950s on the intricate intersection of technology and art gain heightened value. The concrete objects that Francastel examines are for the most part from the architecture and design of the late nineteenth to mid-twentieth century. Through them he engages his central problem: the abrupt historical collision between traditional symbol-making activities of human society and the appearance in the nineteenth century of unprecedented technological and industrial capabilities and forms. Francastel's vision of the indeterminate, shifting relation between the aesthetic and the technological will be of crucial interest to anyone interested in the history of art, architecture, and design.

作者介绍:

目录:

[Art and Technology in the Nineteenth and Twentieth Centuries](#) [下载链接1](#)

标签

建筑

art-history

architecture

art

艺术史

建筑史

英文

艺术史书单

评论

几乎要读完全书，的确，在50年代，作者动用了动态却又精确的视点，抓出了对于现代艺术变化和现代建筑变化中的若干重要因素，尤其是人造物特性的人类学讨论，重新思考了由吉迪翁、塞维、芒福德等人提出的技艺与技术、艺术与科学、技术、建筑与材料等重要关联问题的讨论。

譬如，作者认为，19、20世纪科学对于物质的微观结构的发现，对艺术家们对创造材料的认识，带来了重要的启示。同样，对节奏的重新界定，也恰恰是立体派和柯布建筑中所呈现出来的状态。

这是一本存在着重要偏见却又存在着明清洞见的著作。寂寞好书，尘封在图书馆里

说art和technology没啥区别，也不给frame of reference，除了说都是telic act。是不是有点太天真了？为了最后“惊世骇俗”的结论，似乎可以忽略techniques和technologies

最本质的区别。而且别说艺术不需要直感，艺术的本质就是直感。批判Giedion完全没有ground。法国沙文主义就更别说了，简直distasteful.

[Art and Technology in the Nineteenth and Twentieth Centuries](#) [下载链接1](#)

书评

[Art and Technology in the Nineteenth and Twentieth Centuries](#) [下载链接1](#)